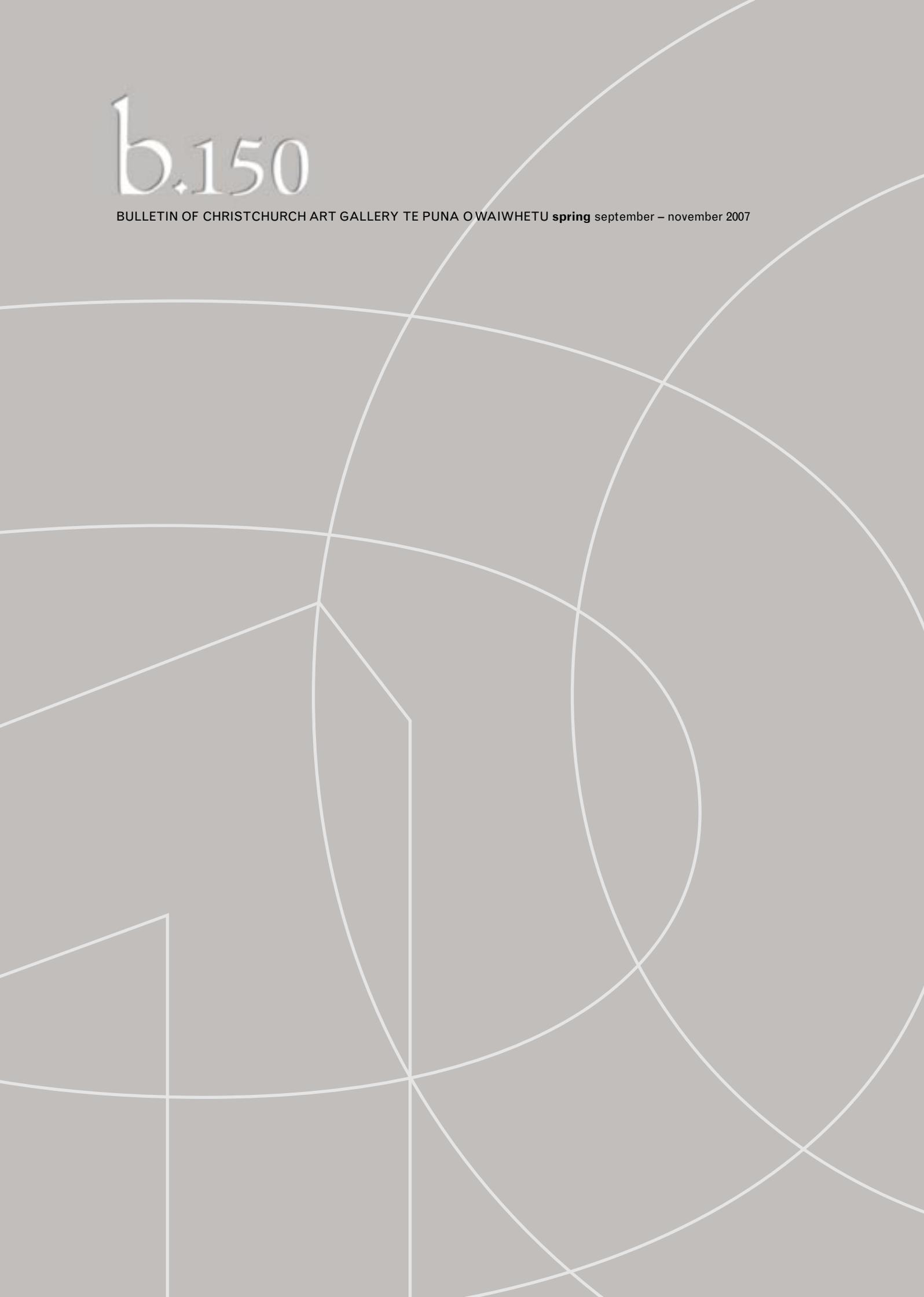


# b.150

BULLETIN OF CHRISTCHURCH ART GALLERY TE PUNA OWAIWHETU **spring** september – november 2007



# Exhibitions Programme

## September, October, November

### JULIAN DASHPER: TO THE UNKNOWN NEW ZEALANDER

An exhibition by one of New Zealand's leading contemporary artists.

*Burdon Family Gallery, Balcony & Collection Galleries*  
• until 14 October  
• publication available

### PHIL DADSON: AERIAL FARM

Video and audio material recorded in the Dry Valleys of Antarctica explore an environment through sound and image.

*Tait Electronics Antarctica Gallery*  
• until 14 October

### BILL HAMMOND: JINGLE JANGLE MORNING

The long-awaited spectacular survey exhibition of more than two decades of work by one of New Zealand's most sought-after contemporary painters.

*Principal Exhibition Sponsor: Ernst & Young. The exhibition and accompanying publication are supported by the Friends of Christchurch Art Gallery, Creative New Zealand and Spectrum Print.*

*Touring Exhibition Galleries & Borg Henry Gallery*  
• until 22 October  
• publication available

### HANDBOOK: ANS WESTRA PHOTOGRAPHS

Best known for her portrayal of Māori social, cultural and political life, this photographic journey by Ans Westra is a challenging and revealing record of the growth of our nation over nearly half a century.

*Based on the Alexander Turnbull Library collections and organised by BWX (Blair Wakefield Exhibitions) in association with the National Library Gallery.*

*William A. Sutton & Ravenscar Galleries*  
• until 4 November  
• publication available

### ART SCHOOL 125

Celebrating 125 years of the School of Fine Arts at the University of Canterbury.

*Exhibition organised in partnership with the School of Fine Arts, University of Canterbury.*

*Touring Exhibition Galleries & Borg Henry Gallery*  
• opens 9 November

### ANOTHER DESTINATION

The Gallery again celebrates the strength and breadth of visual arts practice in Canterbury today with a summertime exhibition of emerging Canterbury artists.

*Ravenscar Gallery*  
• opens 16 November

### OF DEITIES OR MORTALS

Eight contemporary New Zealand artists respond to objects from the James Logie Memorial Collection, one of the finest collections of ancient world treasures in the southern hemisphere.

*This exhibition has been developed in association with PhiloLogie and the University of Canterbury Classics Department.*

*William A. Sutton Gallery*  
• opens 16 November

## From the Gallery Collections

### ART DETECTIVES

From the collections comes this delightful interactive exhibition for children of all ages, encouraging younger visitors to explore and connect with artworks.

*Monica Richards Gallery*  
• until 25 November

### PAINTERS AS PRINTMAKERS

Many of New Zealand's most significant painters have also excelled at printmaking, as this outstanding selection of modernist prints from the Gallery's collection shows.

*Burdon Family Gallery*  
• opens 19 October

### THE COLLECTIONS

Divided into Historical, Twentieth-Century and Contemporary Collections, this installation displays a rotating selection of treasures from the Gallery's permanent collections.

*Collection Galleries*  
• Collections catalogue available

## TE PUNA O WAIWHETU CHRISTCHURCH ART GALLERY

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Please see the back cover for more details.

We welcome your feedback and suggestions for future articles.



### CURRENT SPONSORS OF THE GALLERY

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DESIGN & ADVERTISING

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Please note: The opinions put forward in this magazine are not necessarily those of Christchurch Art Gallery Te Puna o Waiwhetu. All images reproduced courtesy of the artist or copyright holder unless otherwise stated.

## Director's Foreword

JENNY HARPER



This is the 150th issue of *Bulletin* magazine. We've come a long way since 1979, when the first issue of *Bulletin* was printed in as a bi-monthly, black and white four-page newsletter of activities, acquisitions and exhibitions at the Robert McDougall Art Gallery – the former incarnation of Christchurch Art Gallery. Colour was introduced in the 1980s, and in 1998 Strategy Design & Advertising came on board, giving the magazine a major makeover and paving the way for the numerous design awards it has received. *Bulletin* has grown in size and distribution over the decades, and is now sent to thousands of readers around the country, as well as to a selection of galleries and museums internationally. In addition, every issue of *Bulletin* is now on our website, providing a thorough overview of the development of our Gallery over the last nearly thirty years.

In a new initiative, we summarise Gallery business during our financial year, which ended on 30 June. Of course, numbers of visitors and the cost of visits are and will remain key public performance indicators, but we have taken this opportunity to report in summary format on a range of activities; we have also listed new works acquired for the collection during the last year. Our continually changing exhibition and its attendant public programmes are the most visible of our activities, but collecting, publishing, contributions to scholarship and research, conservation, and the organisation of education and other events make up

a significant part of our work at the Gallery, and it is good to share these with you, our key stakeholders.

Our exhibition programme this quarter has a contemporary flavour, and I am pleased to welcome Julian Dashper, one of the country's most internationally successful contemporary artists, to the Gallery. His exhibition **To the Unknown New Zealander** draws on an idea he originally began to develop in 1992, when he exhibited at the Robert McDougall Gallery's Art Annex. His response to Christchurch's canonical 'destination' painting *Cass* by Rita Angus reveals his strength as a conceptual artist. It is exciting to have an artist-installed project space, and in addition to have his interventions within the collection display. In short, we are delighted that Dashper has come full circle with us.

Phil Dadson's **Aerial Farm** is from his series on Antarctica, *Polar Projects*, which explores the continent's Dry Valleys using audio and video components. As an established sound and intermedia artist, Dadson's work reflects the increasing acceptance of new media in mainstream contemporary New Zealand art.

Gallery curator Peter Vangioni's interest in printmaking comes to the fore in his exhibition **Painters as Printmakers**. It highlights the significance of printmaking as a medium employed by many painters for the additional opportunities it offers to expand and develop concepts, confronting the long-held belief that it is a poor cousin to painting. The artists in this

exhibition, including Gretchen Albrecht, Gordon Walters, Tony Fomison, Shane Cotton and many more, are primarily known as being among New Zealand's leading painters. However, their production includes an impressive body of prints – several of which are displayed in this exhibition.

We look forward to welcoming in November **Art School 125**, the much-anticipated exhibition celebrating the 125th anniversary of the University of Canterbury's School of Fine Arts; **Another Destination** will feature emerging Canterbury artists, several of whom are graduates of the School; and **Of Deities or Mortals** takes as its starting point the University's James Logie Memorial Collection, one of the finest collections of treasures from the ancient world in the southern hemisphere. It is pleasing to note that we enjoy a mutually beneficial relationship with the University of Canterbury, and that it is one we anticipate will grow and develop in useful and exciting ways.

I have been director for almost a year now, and my first Christchurch Spring in thirty years approaches. At this time of natural renewal it is a pleasure – and a tribute to the great team here – to be as optimistic as I am about this Gallery's future as an active contributor to the community.

JENNY HARPER  
Director  
August 2007

## My Favourite

CHRISTOPHER MOORE



Mrs Barbara Walker of Bowland / General Alexander Walker of Bowland 1819 Sir Henry Raeburn. Oil on canvas. Collection of Christchurch Art Gallery, presented by the Walker Family



My great-aunt Emmy McGlashen would approve entirely of my affection for General Alexander Walker and his lady wife. Aunt Emmy held Sir Henry Raeburn in high esteem, and part of childhood summer holidays with the Edinburgian relations were devoted to a visit to the art gallery and the works of the presiding genius of early nineteenth-century Scottish painting.

I've been besotted by Raeburn ever since; a painter with the rare ability to convey his subjects' personalities with unnerving clarity. Born in 1756 at Stockbridge, a suburb of Edinburgh, and orphaned as a child, Raeburn was placed in Heriot's Hospital orphanage. Here, he received an education, and, at fifteen, was apprenticed to a goldsmith, eventually turning his hand to meticulously painted portrait miniatures which attracted the attention of Edinburgh's artistic elite. From then on, Raeburn's life became a Caledonian fairy-story – the unimpeded rise of a Scots genius. Raeburn spent his life in Edinburgh, rarely visiting London, and then only for brief periods, thus preserving his individuality. In 1812 he was elected president of the Society of Artists in Edinburgh, in 1814 associate and in the following year full member of the Royal Scottish Academy. In 1822 he was knighted by King George IV and appointed His Majesty's limner for Scotland. He died at Edinburgh in 1823.

The two portraits of the Walkers at Christchurch Art Gallery were painted in 1819, eleven years after the couple married. Raeburn shows us a distinguished military man

and his wife. Dapper in a smart, dark green coat and firmly grasping a gold-topped cane, the General stares levelly at the world, every inch the doughty, stubborn Scot. You can imagine him striding around his estate at Bowland, bellowing orders at tenants, slicing the tops off recalcitrant thistles with his stick and enjoying a discussion of military tactics over a wee dram with his neighbours. After exotic India, retirement isn't perhaps easy for the General, but there are compensations to life back home. One of these is undoubtedly his wife. Barbara Walker is an elegant woman of sense and sensibility. Pragmatic, calm and capable, she understands her dogmatic husband perfectly, tolerating his good-natured bombast and gently correcting his officers' mess exuberance with a quiet word and a fond touch. Here she sits, elegant in a chic oyster silk dress and black lace shawl, the hint of a wise smile on her lips. They live forever in Raeburn's superb portraits, as inseparable in paint as they were in life.

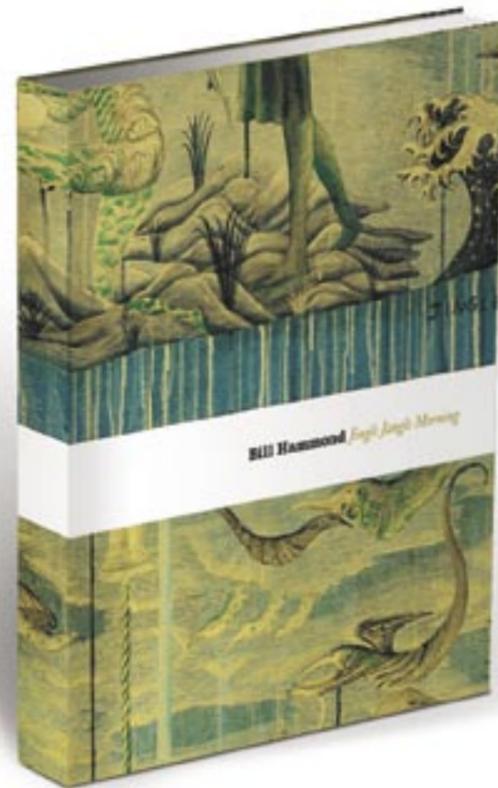
Christopher Moore is Arts Editor at the Press.

**Out Now!**

**Bill Hammond: Jingle Jangle Morning**

The spectacular new book on Bill Hammond is now available at the Gallery Shop for \$79.99. Featuring essays by Jennifer Hay, Ron Brownson, Chris Knox and Laurence Aberhart, this richly illustrated book is the definitive publication on Hammond's work.

This publication has been generously supported by the Friends of Christchurch Art Gallery, Creative New Zealand, Ernst & Young and Spectrum Print.



Ferne Every, the Gallery's most frequent visitor, lunched at Alchemy with daughter Sigríð Campbell and Gallery Director Jenny Harper to celebrate her 94th birthday on 26 July 2007. She was given a special pass to the Gallery.

**Perspectives on Antarctica**

Antarctic art and history will be woven together in the 1957–2007 jubilee of New Zealand's involvement in Antarctica, organised by the New Zealand Antarctic Society.

Presentations by Antarctica New Zealand Arts Fellows, including painter and photographer Grahame Sydney and sculptor Neil Dawson, and historic footage of Sir Edmund Hillary's crossing to the South Pole will be included in the programme.

*Philip Carter Family Auditorium, Saturday 29 September and Sunday 30 September, 10 am – 5 pm. Admission free. Phone 0800 808 898 for more information.*

**The Body Festival**

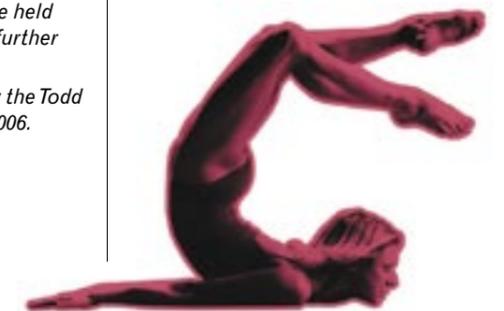
**14 September – 7 October**

The hugely popular Body Festival is back, featuring a programme jam-packed with dance and physical theatre shows and workshops.

The success of the Body Festival workshops at Christchurch Art Gallery over the last three years means that, once again, we are presenting a series of weekend dance workshops designed to get the city moving. This is a great opportunity to have a go at different dancing styles, from salsa to hiphop, Pacific dance to swing, and even line dancing.

The Body Festival also features a great range of independent workshops and performance events happening around the city.

*See the enclosed brochure or visit [www.thebody.co.nz](http://www.thebody.co.nz) for information on workshops and events at the Gallery and around the city.*



Foyer art: **Big Word. Whenever** 2007 Rose Nolan. Oil on hessian

**150th Issue of Bulletin**

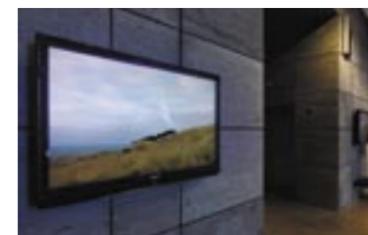
The first issue of *Bulletin* was printed in 1979 as a newsletter for the Gallery's membership. Today, it has a circulation of more than 3000 and is sent around the country and abroad. This issue celebrates the 150th edition of our award-winning publication.



**Video Projects**

Video art plays an increasingly prominent role in contemporary art practice, both in New Zealand and internationally. **Video Projects** highlights the Gallery's ongoing commitment to the medium, with a changing programme of film, video and new media art by national and international artists in the foyer.

Coming up in September are *Goat Odyssey* (2006) and *White Australia* (2005) by Hayden Fowler, and in October Steve Carr's *Table Cloth Pull* (2007) and *Splash* (2007) from the series *Smoke and Mirrors*.



July Video Project: **Lightning Machine** (detail) 2007 Simon Lawrence. Video, mixed media

**Farewell to John Coley**

In July, the Gallery hosted the farewell for former director John Coley and his wife, Fay, who have since moved to Auckland to join family and grandchildren. John spent more than fifty years in Christchurch: he studied at the Canterbury University College School of Art and was part of a vibrant arts scene in the city, worked at Christchurch Teachers' College for seventeen years, and went on to take over the directorship of the Robert McDougall Art Gallery (Christchurch's erstwhile civic gallery) in 1981.

His time in charge of the city's art collection saw several significant additions, most notably the controversial purchase of Colin McCahon's *As there is a constant flow of light...* for \$10,000 – a work that is now one of the treasures of the Gallery's collection. John was also pivotal in instigating the lengthy campaign to build a new gallery for Christchurch – he wrote in *Bulletin 13*, the first edition of his directorship, 'It is clear that, before too long, we must come to grips with the very thorny problems of extending the gallery.'

We wish John and Fay all the best for the years ahead.

**Around the World Interactive Workshops**

Christchurch Art Gallery, supported by the Todd Foundation Centenary Fund 2006, presents two interactive workshops celebrating New Zealanders with a difference.

**2 September:** Traditional Decorations  
Enjoy learning about and how to copy traditional decorative patterns from different cultures. Watch, draw and make your own personal motifs, and show some of the special patterns from your culture.

**14 October:** Celebrations  
See how different cultures celebrate special occasions, and share events from your cultural background.

*Workshops are free and will be held in the foyer from 1–4 pm. For further information phone 941 7382.*

*Around the World is funded by the Todd Foundation Centenary Fund 2006.*

## Music in the Foyer

### Big Band Concert

Saturday 15 September, 11.30 am – 12.30 pm.

The sixteen-piece Dunedin City Jazz Orchestra will entertain with a variety of music from swing jazz to light pop.

### Silencio

Sunday 16 September, 2 pm | Sunday 28 October, 3 pm.

Silencio, a nine-piece string and wind instrument ensemble, presents a special concert for Gallery visitors.

### Boys Choir of All Hallows Chapel, UK

Saturday 27 October, 3 pm.

A very special performance by the Boys Choir of All Hallows Chapel, Southwell School, United Kingdom.

## Architecture Lecture Series

**18 September:** Mario Schjetnan  
Award-winning landscape architect Mario Schjetnan from Mexico City. Brought to Christchurch by the NZ Institute of Landscape Architects.

**10 October:** Robin Skinner  
Dr Robin Skinner from the School of Architecture, Victoria University presents 'Upsetting the Provenance – a Māori origin for a major Christchurch icon'. Offered in conjunction with the NZIA.

**31 October:** Robyn Peers  
Robyn Peers presents 'Paul Pascoe – a Modernist in Canterbury'. Offered in conjunction with the NZIA.

All events are part of the Montana Wednesday Evening programme, held at 6 pm in the Philip Carter Family Auditorium. Admission free.

## Art Appreciation Course

More of our popular **Insight** art appreciation courses begin in September, on Tuesday or Saturday mornings.

Tuesdays: September 4, 11, 18, 25  
Saturdays: September 8, 15, 22, 29  
Group size is limited, course fees apply and bookings are essential. For more information or to book phone 941 7342.

## Art for Families

For more information on children's programmes at the Gallery phone 941 7302.

### Special Holiday Workshop

#### The Birdhouse Installation

Children, adults and community groups are invited to join the Friendly Girls' Society in embellishing individual silk-screened paper birds using provided art materials. The birds will then be installed on and around a specially made 'house' in the Gallery. As hundreds of birds come to nest on the birdhouse, it will be transformed into a colourful bird sanctuary.

24 September – 5 October, 10 am – 12 midday, and 1–3 pm daily. Education Centre. Free, art materials supplied. Koha | donations welcome for Jacquie Stevenson, Canterbury's unsung hero of bird rescue.

#### Kids in Town

Every Thursday during the school term from 12 midday – 1 pm the Gallery hosts Kids in Town – free performances by children from schools around Canterbury.

### Holiday Quiz

Learn how a bird is often a useful marker or symbol in a painting with **On the Wing**, the new search and discovery holiday quiz helping children to explore the Gallery's collection while learning about the techniques and themes employed by artists. The quiz is aimed at family groups and children aged 5–12 years, and each completed quiz receives an arty 'tattoo'.

22 September – 7 October, 10 am – 4 pm. Free from the Information Desk.



Birdhouse Installation at Art Station, Auckland

## On Loan

The Gallery is pleased to be lending several works to the National Gallery of Victoria in Melbourne for their forthcoming exhibition 'Modern Britain 1900 – 1960: Masterworks from Australian and New Zealand Public Collections'. The works lent by the Gallery include Lawrence Lowry's enigmatic work *Factory at Widnes* (1956) and George Henry's *The Black Hat*. Also on loan are the linocuts *Gymnastic Exercises* (1931) by Lill Tschudi, *Racing* (1934) by Sybil Andrews and *The Tube Staircase* (1929) by Cyril Power, all of which are from our Rex Nan Kivell collection of British modernist prints.

The Gallery noted with sadness the death of two founding donors in August. Sir Angus Tait, a pioneer of the electronics industry, died on 7 August, aged 88. The Tait Electronics Antarctica Gallery is named after his company, Tait Electronics. Christchurch industrialist Sir Robertson Stewart died on 13 August, aged 93. The Sir Robertson and Lady Stewart Gallery houses the historical collections at the Gallery. The Director and staff of Christchurch Art Gallery extend their condolences to the families of these two esteemed business leaders.

## Audio Tours

### Tour the Collections with Sam Neill

Now you can tour the Gallery's permanent collections with an iPod Audio Tour featuring the voice of Hollywood actor Sam Neill.

The new audio guide takes the Gallery visitor on a tour of more than twenty significant works on display in the collections galleries upstairs.

The tour is designed to unlock the mysteries of the collection, providing visitors with a two- to three-minute snapshot of the artist and the featured artwork. The commentary is accessible and anecdotal, and often includes fascinating information about the making of the artwork.

### He mahi toi i te kohinga

Na te reo o Te Mihinga Komene hei whakamarama nga korero e pa ana ki etahi o nga toi hiranga o Te Puna o Waiwhetu, Aotearoa hoki.

Ka puta mai raro nga korero e pa ana ki enei toi. Orite tenei korero ki nga korero i nga iPods. Me tuku atu ai koe tetahi iPod mai i te kaimihi o Te Puna o Waiwhetu.

### Behind the Scenes at the Gallery

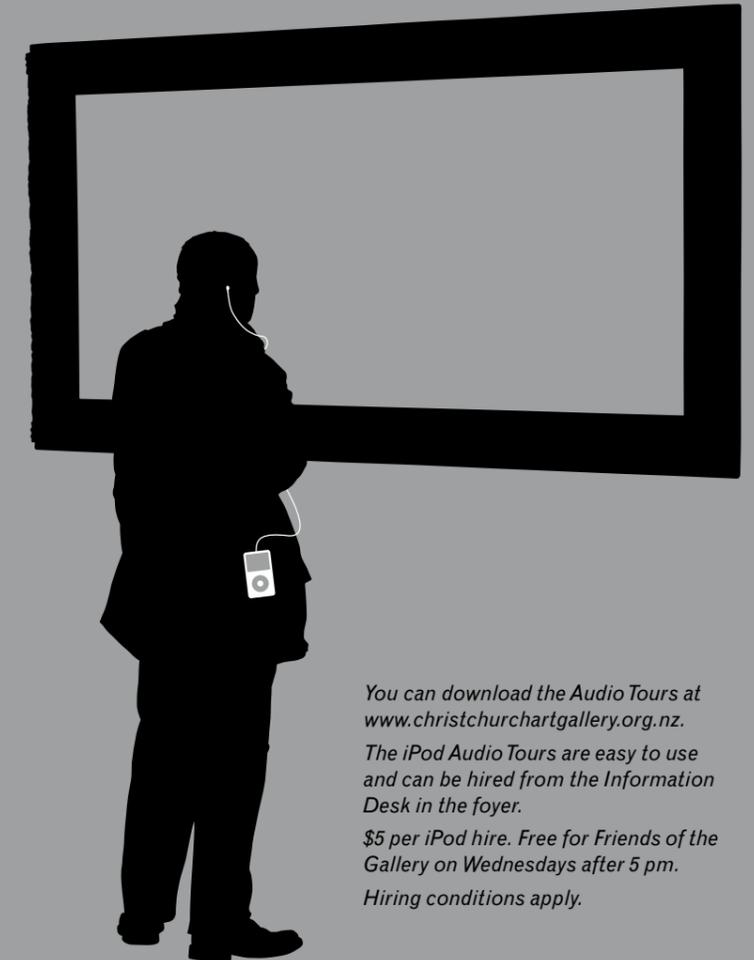
This Audio Tour provides a brief history of the Gallery, its people, the collection from its beginnings in the Canterbury Society of Arts, and the building from the former Robert McDougall Art Gallery through to today's Christchurch Art Gallery.

### Jingle Jangle Morning Soundtrack

Many of Bill Hammond's paintings are inspired by music, and this Audio Tour of music to watch Bill Hammond by includes pieces – from rock to classical – referenced in works from the exhibition **Bill Hammond: Jingle Jangle Morning**, as well as native bird choruses.

### Julian Dashper: To the Unknown New Zealander

Another artist with serious musical inclination is Julian Dashper, and this Audio Tour features Julian playing with musician Hamish Kilgour in New York in 2001.



You can download the Audio Tours at [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz).

The iPod Audio Tours are easy to use and can be hired from the Information Desk in the foyer.

\$5 per iPod hire. Free for Friends of the Gallery on Wednesdays after 5 pm.

Hiring conditions apply.

Exhibitions (opened during the period)

★ exhibition opening launch

21 July – 22 October	Julia Morison: A Loop Around a Loop ★
11 August – 3 December	Kirsten Hayden: Room with a View
30 September – 12 November	Don't Misbehave!: SCAPE 2006 Biennial of Art in Public Space ★
13 October – 12 November	Facing an Era
20 October – 15 April	Quadrant: Four Themes of Van der Velden
20 October – 25 November 07	Art Detectives
10 November – 3 December	A&P Show: Art Goes Country
17 November – 25 February	Giacometti: Sculptures, Prints and Drawings from the Maeght Foundation ★
24 November – 4 February	Out of Erewhon: New Directions in Canterbury Art ★
8 December – 25 February	Frances Hodgkins: Leitmotif ★
15 December – 15 April	Craig Potton: Floating on Ice
16 February – 27 May	Toi Māori: The Eternal Thread ★
17 March – 1 July	Reboot: The Jim Barr and Mary Barr Collection ★
20 March – 15 April	Sister Cities Young Artists Competition
23 March – 24 June	Kelcy Taratoa: My Space
21 April – 5 August	Picturing the Peninsula: Artists and Banks Peninsula / Te Pataka o Rakaihautu
21 April – 5 August	Stella Brennan: White Wall / Black Hole
8 June – 1 July	Collect: New Acquisitions

Number of visitors

340,927

up 18% on the previous year

almost the equivalent of the population of Christchurch, 348,435 (Census 2006)

The Collections

41 works of art **purchased**, 13 works **donated** and 5 works **transferred** to the Gallery (see page 32)

20 **loans to other galleries and institutions**, including 13 long-term loans and 7 short-term loans

80% of the Gallery's collection has been **photographed** and made available on our website

25 oil paintings and 188 works on paper treated by the **conservation team**

137 images of works of art from the collections provided for **external publications**

Art Gallery Publications

- Four editions of *Bulletin*
- *Julia Morison: A Loop Around a Loop* Justin Paton with Jennifer Hay and Anna Smith, 208 pages, published with Dunedin Public Art Gallery
- *Kelcy Taratoa: My Space* Ken Hall, exhibition brochure, 6 pages
- *Out of Erewhon: New Directions in Canterbury Art* Felicity Milburn and Jennifer Hay, online publication, [www.outoferewhon.co.nz](http://www.outoferewhon.co.nz)

Other Writing

10 articles for publication in external vehicles written by staff in their areas of expertise:

Lynn Campbell, Debra Carr, Brian Niven, 'Aqueous testing of two papers', *Studies in Conservation*, Vol. 51, No. 3, 2007, pp. 189–198.

Ken Hall, 'A gem from Japan' (on *Tomoe Gozen pulling the ear of Nagase Hangan in the presence of Tezuka Taro Mitsumori, Kiso Yoshinaka and Yamabuki Gozen*, c. 1843, by Utagawa Kuniyoshi), *The Press*, Christchurch, 1 November 2006, p. D1.

—, 'Touched by war' (on *Belgian Refugees*, 1916, by Frances Hodgkins), *The Press*, Christchurch, 28 February 2007, p. D1.

Jennifer Hay, 'Watching for Buller' (on *Watching for Buller*, 1993, by Bill Hammond), *The Press*, Christchurch, 19 July 2006, p. D1.

—, 'Wellington Sculpture Trust: A New Zealand inspiration', *Sculpture International*, July/August, Vol. 25, No. 6, 2006, pp. 18–19.

Gina Irish, 'One year on: Reflecting on twelve months employment at Christchurch Art Gallery Te Puna o Waiwhetu', *ARC: Australasian Registrars Committee Journal*, 54, Winter, 2007, pp. 14–17.

Felicity Milburn, 'Raewyn Atkinson's designs on Antarctica', *Ceramics: Art & Perception*, No. 63, 2006, pp. 37–39.

—, 'Graham Bennett's Reasons for Voyaging', invited contribution to online publication (no longer available).

Peter Vangioni, 'A glimpse of NZ history' (on *Guard's Bay and Rangiwai's grave, Port Underwood*, 1848, by William Fox), *The Press*, 16 August 2006, p. D3.

—, 'Hotere drawing asks who are you?' (on *Ko Wai Koe?*, 1977, by Ralph Hotere), *The Press*, 28 March 2007, p. D3.

Gallery Shop

The top five sellers (by income) at the Gallery Shop were:

1. 12,607 Gallery cards
2. 672 prints of Dick Frizzell's *Mickey To Tiki Tu Meke*
3. 402 copies of *Julia Morison: A Loop Around a Loop*
4. 372 copies of *Giacometti: Sculptures, Prints and Drawings from the Maeght Foundation*
5. 463 copies of *New Zealand Landscapes, photographs by Andris Apse*

Education

367 **school lessons** in the Education Centre, with 11,078 students participating

Another 189 classes took a **self-guided lesson**, with 3548 students participating

Public Programmes

191 **Events** with 18,618 attendees (including lectures, floortalks, films, performances and workshops)

140 **Art Bites** attended by 1027 visitors

14 **Insight Art Appreciation** sessions with 111 participants

4 **Holiday Quizzes** used by 4473 children and their families

23 **Kids in Town** performances with 3535 people watching

82 **Community Tours** with 1432 visitors

2430 people took a free **Guided Tour**

Over 2000 greatly appreciated **volunteer** hours

Friends

221 **new members** over the period, with 58 **events** to enjoy

Awards

- *Bulletin* won the Editorial and Books section of the Designers Institute of New Zealand **BeST Design Awards**, and best magazine at the **Museums Australia Publication Design Awards 2006** (MAPDAs)
- The photographic portrait series by Guy Pask for *Bulletin* was a finalist in the **BeST Awards**
- *Julia Morison: A Loop Around a Loop* was shortlisted in the **Montana New Zealand Book Awards**, and won best major catalogue (joint winner) and best overall publication (joint winner) at the **MAPDAs**
- The **Giacometti** and **Cecil Beaton: Portraits** exhibition campaigns, by **Strategy Design & Advertising**, won best corporate branding at the **MAPDAs**
- The **Cecil Beaton** promotion was also a double finalist in the **BeST Awards** for environmental graphics
- **Strategy's** 'Shadows' marketing campaign for the **Giacometti** exhibition won them a coveted **Silver Clio**
- **Strategy's** children's masks for the **A&P Show** were selected for inclusion in the international **One Show Awards**
- For their sponsorship partnership with the Gallery, **The Press** was a finalist in the **National Business Review Sponsorship of the Arts Awards 2006**
- **Total Property Services Canterbury** won a **Golden Service Award** for their outstanding work cleaning the Gallery

Julian Dashper

## To the Unknown New Zealander

10 August – 14 October 2007

Curator Peter Vangioni talks with Julian Dashper about Rita Angus, working with circles, and being an artist with a capital A.

– You are often described as a conceptual artist. Is there any prominent philosophy to your approach to making art?

I have always rejected the term of conceptual artist. I insist instead on saying that all art is conceptual. I wouldn't single my practice out as being any different to anyone else's. To me, as many other people have said before, art is an idea and not about ideas. If you are looking for a prominent philosophy to pin me down with, that could well be it. An artist with a capital A.

– What is the meaning behind *To the Unknown New Zealander*, the title of your exhibition at the Gallery?

Some time ago, I remember being very moved by the ceremony revolving around the return of the remains of the unknown warrior from Europe to be laid to rest in Wellington. That title, the unknown warrior, stuck with me ever since. Great poetry. Over time I began to equate it somehow in my own mind with my 1998 work *Untitled (The Warriors)*, which was a piece largely about that classic vexed relationship between big brother Australia and little brother New Zealand. Unknown identities which are nonetheless still firm figments of our trans-Tasman imagination. I often go for poetry in art, and that title of 'the unknown' had it in buckets. My only real dilemma with this exhibition was whether to title the show 'For the unknown...' or 'To the unknown...'

*Untitled (The Warriors)* 1998. Vinyl on drumheads with junior drumkit. Courtesy of the artist, Sue Crookford Gallery, Auckland and Kaliman Gallery, Sydney / Background: exhibition view of *To the Unknown New Zealander*





As someone once observed to me, an artist is much like a drummer in a band.

– Rita Angus's oil painting *Cass* features a lone figure sitting on the railway station platform. Why has this figure so intrigued you over recent months?

When I saw that anonymous little figure in the *Cass* painting again recently, I got to thinking that he or she could be any one of us sitting there in the middle of 'nowhere' having just arrived somewhere or waiting to go someplace else. That idea jumped up at me like lightning as I stood in front of the work. My surgeon wondered aloud to me the other day that perhaps this travelling thing that we mostly all do as New Zealanders is in fact genetic. Brilliant idea that makes extreme sense given that we all travelled here to start with.

– *Cass* has continued to interest you since the mid 1980s. Why is this work so important to you and what is the significance of hanging a chain behind the work?

It was always apparent to me that Rita Angus was a kind of unknown hero in New Zealand art history. I was personally stumped by why her name did not roll off the same tongues that spoke so freely of Colin McCahon and his colleagues. After a time, I slowly got to realise that this of course had happened in art since it began as we know it. Namely that the boys get the first look in the fame stakes. When I started to make work around the subject of *Cass* and Rita Angus, it was to do with the idea of a pilgrimage through New Zealand art history and also an opportunity to do a little canonical rewriting of my own. I first made the *Untitled (English White Chain)* in 1992 – a piece, in an edition of ten, about portability and how museums all around the world always seem to cordon off areas with the same type of white plastic chain. I am always intrigued by any 'no go' areas in an art gallery, so these chains captured my imagination. In my recent American retrospective, I took the opportunity to hang each of the three museums' 'destination paintings' at every venue with my plastic chain. Thomas Hart Benton in Iowa, Edward Hopper in Nebraska and Clyfford Still in Kansas. So it was a bit of a roll call using my own work as support structure, I guess. A little bit like *The Big Bang Theory* in another guise, you could also say.

Left: Exhibition view of *To the Unknown New Zealander*



*The Anguses* from *The Big Bang Theory* 1992. Enamel on drumhead with drumkit. Chartwell Collection, Auckland Art Gallery Toi o Tamaki / Background: *Untitled (English White Chain)* 1992. Plastic white chain. Courtesy of the artist and Sue Crockford Gallery, Auckland

– *Drumkits* have been prominent in your work over the past fifteen years (there are six drumkits included in *To the Unknown New Zealander*). How did your interest in incorporating drums as art develop?

As someone once observed to me, an artist is much like a drummer in a band. That is to say, they sit tirelessly up the back of the group knocking out the rhythm while the lead guitarist and singer (read curator and dealer) are the ones in the tight pants doing all the star jumps out the front. One thing lead to another and further analogies started to roll in, such as the drummer was always the first to arrive and the last to leave (humping all the gear as often as not), and they played the drums with brushes (from time to time) et cetera et cetera. Looking back, I think that I was equally, if not more, interested in the further idea that many artists here seem to capture the general public's attention span with a complexity akin to the shelf life of a Spice Girls song. That is to say, they are promptly dumped when something else more 'catchy' and 'entertaining' comes along. I know we have the name 'New' in our country, but there does seem to be more than a passing fascination with the idea of that word here in New Zealand art. Many artists here feel that they have to entertain an audience, much like a court jester, with fresh ideas every year. Making it big, becoming a 'brand' in

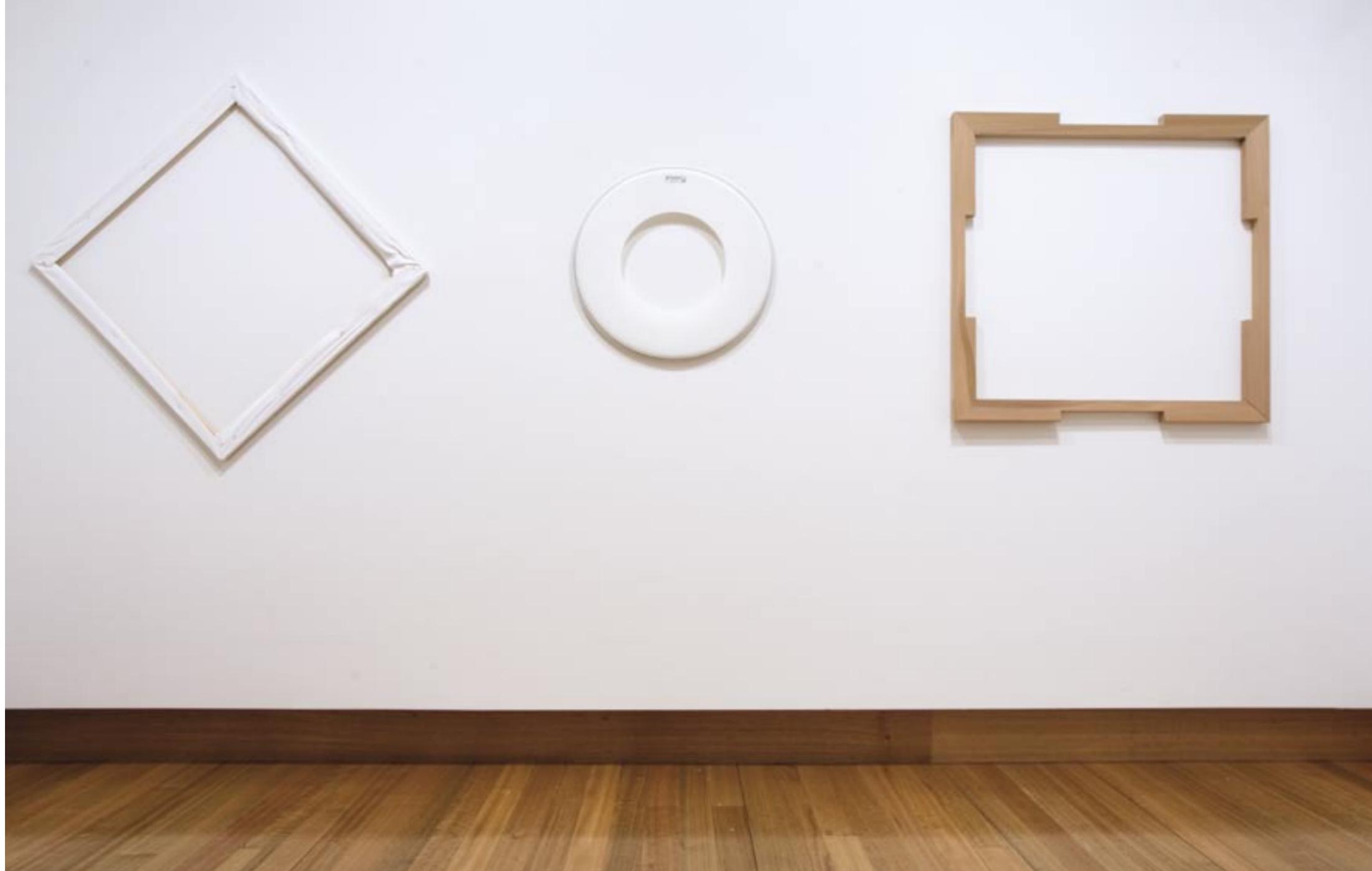
pop music, generally entails not only deciding on a nifty name but also that name as a logo getting emblazoned on the front of your drummer's bass drum in some sort of snazzy design. Call it going commercial, call it going mainstream, what you will – it always seems to happen nonetheless. My drum works were about this, and they were also about regional heroes in this country; which artist personified a particular district. It didn't take me long (five drumkits to be exact) to figure out I didn't have to go on and make the Robert Rauschenbergs or the Andy Warhols for example. The five kits I had already made, just like the little figure in the *Cass* painting, could be anyone and everyone everywhere all at the same time. It was at that moment that I turned to the broader language of abstraction to work with in my series of self adhesive vinyl on drumheads, which I made for the next few years.

– A more recent aspect of your practice includes sound recordings which are often reproduced as limited edition and unique records. What inspired you to begin using records and sound in your art practice?

It was good clean fun and combined nicely with the further fact that most people didn't think it was art at the time (because it resembled music, of course). I mean, with such a wham bam combo how could I refuse? The artist Michael Morley introduced me to Peter King's lathe cut records in 1992, in a recording we worked on together very, very late one night in Dunedin entitled 'The Julian Dashper Gate Experience', and after that there was no stopping. As time went on my projects got simpler and simpler but stayed equally as liberating. Two that we have in this show, for instance, involve my work hanging in 2000 at the Stedelijk Museum in Amsterdam in a record entitled 'Europe', which is of a curator colleague standing in front of my work (on show there as part of the collection) describing it to me (as I have never seen it hanging there and only have other people's photos and various museum catalogues to prove the point to me). The second is of me climbing up a tree in a small snowstorm on Long Island in 2001 at the site where Jackson Pollock met his maker in 1956, called 'I am nature'.

– While the records serve as visual objects in themselves, with the sound being visually represented by the lathe cut marks on their surfaces, do these works get played live at all?

There is one collector, who lives by himself, who once claimed that he played each of his records of mine (he has them all) every year right after he has finished his Christmas dinner. But aside from that I don't know. I mean, I play each project when I get them once just to check that they work, but I actually prefer listening to country music. The fact is, they can be played (with) or used just like a Jeff Koon's basketball can be bounced or a Picasso guitar can be strummed if you were so inclined, but that is not really the point. It's more about them not being played, if you know what I mean. That's far more beautiful, huh?



– I notice that circles recur often in your work, not only with your records but also in your repeated use of drumheads and the (0) paintings. What is the significance of circles for you?

I first started working with circles circa (smile out loud) 1992. Another older artist had suggested to me that a circle was really the hardest shape to work with as it totally dictated itself. It's difficult to paint a budgie inside a circle and for it still to look good, I guess. I just immediately thought, 'Gosh a painting that makes itself', and rushed out and bought a compass. Circles also echo ideas in nature for me, and you can't get more perfect than that (nature, I mean). Actually, the thing is, Peter, every artist has to start somewhere and I figure a circle is as good a place as a railway station.

**Julian Dashper: To the Unknown New Zealander** is in the Burdon Family Gallery, Balcony and Collection Galleries until 14 October. A publication is available from the Gallery Shop, and an iPod Audio Tour featuring Julian Dashper playing with musician Hamish Kilgour is available from the Information Desk.

### Event

Floortalk: Mark Kirby  
 Montana Wednesday Evening, 3 October, 6 pm

Mark Kirby from the Manukau Institute of Technology leads a floortalk of the exhibition.

Above: **Untitled** (2005–2006). Canvas and wood. Courtesy of the artist and Sue Crockford Gallery, Auckland / **Untitled** (1993). 22" textured drumhead with 12" hole, edition of two. Courtesy of the artist, Sue Crockford Gallery, Auckland and Esso Gallery, New York / **Untitled** (2001). Cut cedar stretcher bar. Courtesy of the artist and Sue Crockford Gallery, Auckland

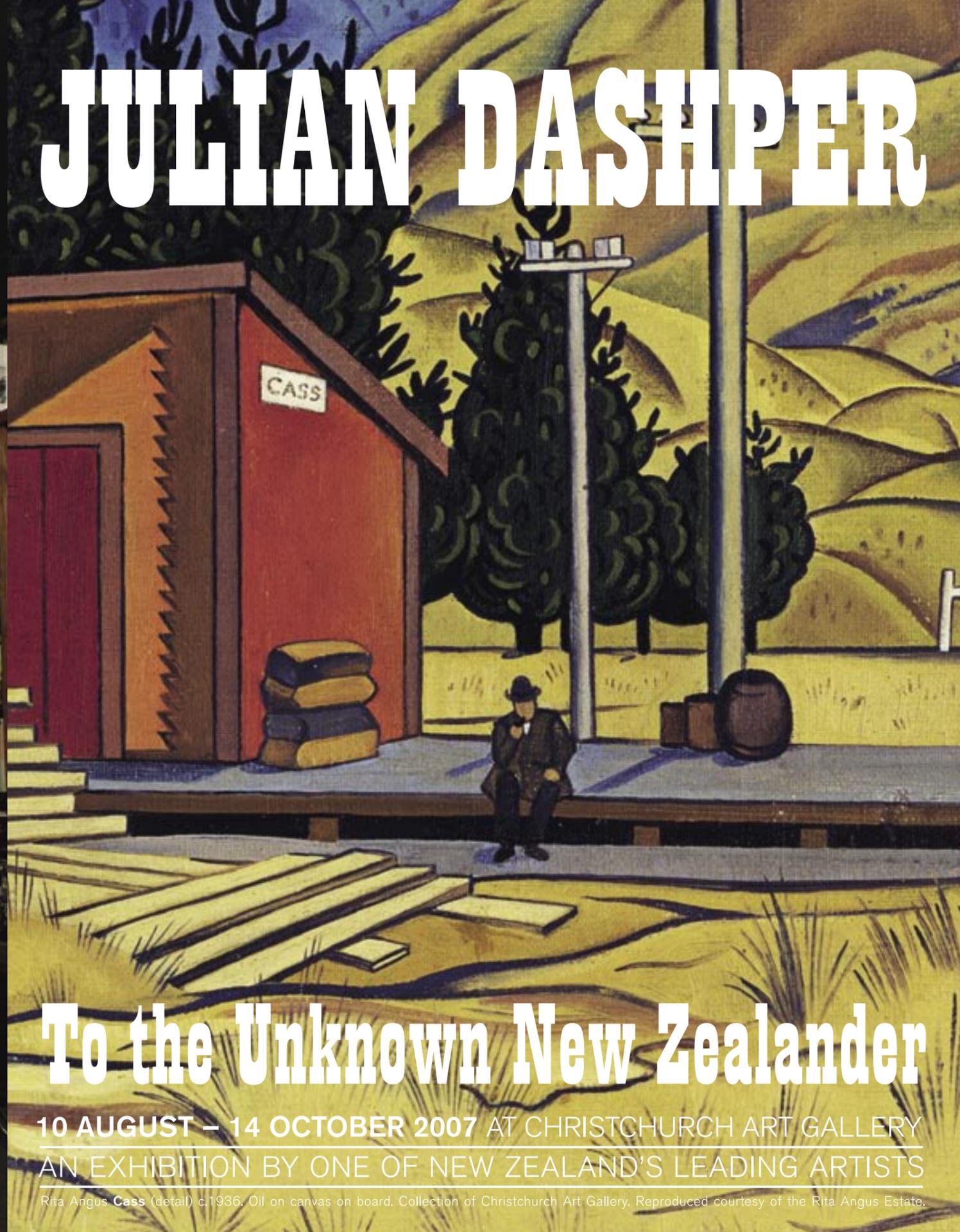
### Captions for Julian Dashper's artist pages, shown overleaf:

Left: **The Anguses** 1992–93. Unique cibachrome print. Chartwell Collection, Auckland Art Gallery Toi o Tāmaki. Photograph: Peter Bannan

Right: Exhibition poster for **Julian Dashper: To the Unknown New Zealander**, Christchurch Art Gallery Te Puna o Waiwhetu, 2007



# JULIAN DASHPER



## To the Unknown New Zealander

10 AUGUST – 14 OCTOBER 2007 AT CHRISTCHURCH ART GALLERY  
AN EXHIBITION BY ONE OF NEW ZEALAND'S LEADING ARTISTS

Rita Angus **Cass** (detail) c.1936. Oil on canvas on board. Collection of Christchurch Art Gallery. Reproduced courtesy of the Rita Angus Estate.

Christchurch Art Gallery Te Puna o Waiwhetu  
Worcester Boulevard / PO Box 2626, Christchurch, New Zealand  
Admission free / 10 am – 5 pm daily / Late night Weds until 9 pm  
Tel (03) 941 7300 / [www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz)

TE PUNA O WAIWHETU  
CHRISTCHURCH  
ART GALLERY



## celestial disharmonies

### retuning the ears of the world with sound art

Bruce Russell

For the last twenty years I've had a lot of difficulty explaining what I do as an artist. For a while, I tried bluffing and claimed to be a musician. While I do use musical 'tools', I don't observe any musical rules – and my aims are quite different to those of most musicians. Now, when people ask me what I do, I say I'm a sound artist.

Since the term 'sound art' is still without a generally agreed definition, my intention here is to try to convey what I mean when I say 'I am a sound artist' – and what I think this kind of art is good for. My best stab at a definition is by analogy with the visual arts: sound art is to music what abstraction is to traditional representational painting.

I think music is primarily an auditory aesthetic creation that obeys self-imposed rules of harmony, rhythm and tempo. These are analogous to the rules of representational painting, such as scale, perspective, light and colour. Abstract painting employs the same raw material and techniques as representational painting – but changes the content by abandoning the rules related to representational subject matter. Sound art is similar in that it uses the same techniques and equipment as traditional music, but changes the content by abandoning the compositional rules governing how sounds should relate to one another.

People ask me what I play, and the answer is: anything that comes to hand. I can't play any instruments in the conventional sense. What I do is use these as tools – along with various sound recording technologies – to make audible artworks that can hardly be mistaken for music. The next question is usually to ask why I do it. That's a harder one to answer briefly, but it has to do with the effect this work has on the listener and how it makes people think.

Most people listen to music non-reflectively. That is, they don't really analyse the experience beyond their instinctive reactions. My work, on the other hand, is designed to make people actually ask questions about what they are hearing. Obviously I can't control what these questions will be, but typically they might include such things as: What is that sound? How is this noise organised? Why would anyone do this, and why listen to it?

Moreover, by using recorded real sounds, as well as those made by instruments, and juxtaposing them, sound art can call the traditional sounds of music into question and encourage listeners to hear sounds in a new way. This has been a goal of avant garde composers for at least the last seventy years, and represents one of the points at which music and sound art intersect. Composers call this kind of collaging of recorded sound 'electro-acoustic music' or 'musique concrète'. I consider all this kind of thing to be part of my definition of sound art.

My hope is that by prompting people to think about what they are hearing, they will re-engage with the process of listening in a way that is increasingly disengaged in our post-industrial world.

We are bombarded with audible signals, all the time, everywhere. We hear music in the lift, in the street, in the supermarket; often you can't make or even receive a phone call without unwanted music intruding on the experience. Digital devices make sound while we pay for goods, type letters and drive our cars. As a result, we don't listen – and so we don't really hear our everyday environments (whether those of nature or manmade soundscapes), and we don't really value music – much of which in consequence is commodified pap.

I find a great richness in all the sounds of the world, and one of the ways I try to rediscover this audible world is by 'training' my ears. I do this by practicing listening to unpredictable and 'demanding' sounds that I find in my environment – and by 'listening', I mean consciously paying attention to them. Even better if these sounds have been consciously organised and selected by other people who have highly trained 'audible-aesthetic radar' – this, in other words, is sound art.

Another important part of my working definition of sound art, as opposed to music, is that it should be to some degree improvised. By improvised, I mean work that is made on the fly, without undue premeditation. Rather than working out a model of how a piece will go and then realising it, I may decide loosely on a simple process or a combination of roughly defined ingredients, then try them out, see what happens, and build on the accidental results. Again, working this way forces you to listen. Improvisers are listeners first, and only then respond to what they hear. Composers, on the contrary, tend to map things out and then reproduce them more or less consistently thereafter.

Improvisation, of course, also suits a kind of audio art practice that sets aside the rules which underpin conventional music. As an improviser, it's a lot easier to ignore harmonic rules, play 'out of time' and use instruments in non-traditional ways, such as playing guitar with an electric drill or a fan.

These approaches are part of what I regard as a process-driven or exploratory art form, with open-ended outcomes. This involves setting aside the myth that I am in control, in favour of seeing what comes. Part of this process is accepting the odd failure, or seeing when an apparent failure is really a successful outcome you just don't fully understand yet. These experiences are part of sharpening your understanding of both the creative and the listening processes.

While on the face of it this may sound haphazard, in fact it can be as demanding and rigorous an approach as any other. The real payoff is in the effect it can have on your attitude towards life and art in general. Training your mind and your senses by engagement with apparently chaotic and unpredictable sound work not only makes you appreciate the beauty accidentally inherent in your environment, it also makes you understand other forms of art with new eyes and ears. This achievement is all the better for being hard won – nothing this good will ever be easy.

Bruce Russell performing at the opening of Bill Hammond: Jingle Jangle Morning



Bruce Russell is a sound artist based in Lyttelton. He is a member of The Dead C and is working towards a doctorate in the social uses of improvised sound work.

PHIL  
DADSON

10 AUGUST  
- 14 OCTOBER



*AERIAL FARM*, FROM PHIL DADSON'S *POLAR PROJECTS* SERIES, IS AN AUDIO AND VIDEO INSTALLATION THAT EXPLORES THE DRY VALLEYS OF ANTARCTICA THROUGH SOUND AND IMAGE. ANDREW CLIFFORD WRITES ON DADSON'S *POLAR PROJECTS*.

**A QUIET REVOLUTION: towards ecological and egalitarian listening**

"Can you imagine a landscape with no trees, no flowering plants, no insects of any visible sort, no animals, no birds, no history of human occupation aside from visiting explorers, scientists, surveyors and artists in the twentieth / twenty-first centuries; in essence a prehistoric primitive condition, synonymous with the origins of organic life. In these Dry Valleys, the living communities consist of stone and ice. The sound continuum is silence, broken into by the birth of a rock onto a surface littered with jutting boulders, rocks, stones, gravel and sand."

*Philip Dadson*<sup>1</sup>

Throughout his career Philip Dadson has engaged in a playfully investigative exploration of the environment through sound and image. His simple gestures create a world of wonder and wit. With an acute sensitivity for the landscape, he has paired stones from across oceans, swept beaches and, with his group From Scratch, invoked the shifting of tectonic plates.

In January 2003 Dadson's explorations took him to the remote and extreme region of the Antarctic Dry Valleys. Rather than returning to present us with grandiose generalisations typical of portrayals of sublime experiences, he leaves us to ponder the details as if evoking a more graspable experience through haiku rather than epic portrayal. Neither does he impose his work onto the environment. Acting as a conduit, Dadson offers his eyes and ears to viewers to mediate fragments of his experience, resulting in a take-only-photos-and-leave-only-footprints process.



Still from *Aerial Farm* 2004 Phil Dadson, 12' DVD

The tools and strategies that Dadson employed in Antarctica are typical of both his practice and that of the post-object art-making era he participated in during the 1960s and 1970s; a practice characterised by performance-based, task-oriented activities, preserved through film or video footage, sound recordings, photographs and text. Emerging portable recording technology allowed artists to venture outdoors, escaping the boundaries and framing of traditional institutions to negotiate a place within more social environments.<sup>2</sup>

Documentation played a vital role, often providing the sole remaining



Phil Dadson photographing *Aerial Farm*

HE HAS PAIRED STONES FROM ACROSS OCEANS, SWEEPED BEACHES AND INVOKED THE SHIFTING OF TECTONIC PLATES.

traces of a work, and newer media gave art a fresh language, common to everyday applications and able to provide an objective, scientific record.<sup>3</sup> Dadson's *Polar Projects* are consistent with this tradition, negotiating their temporality and gallery incarnations through indexical traces – an ephemeral modus operandi that is particularly apt in Antarctica's fragile environs. Resembling miniature landscapes or scientific specimens, the *Rock Records*

THE WIND-GENERATED TONES OF AN AERIAL FARM BECOME AN ENORMOUS AEOLIAN HARP PRODUCING A WIDE BAND OF FREQUENCIES ACTIVATED BY A 50KM/H WIND.

especially reference Antarctica's ecological importance and have been produced by taking rubbings directly from stones in the dry valleys onto A5 diary pages and circular Dobson charts normally used to measure ozone depletion. In turn, the indexed rocks are testament to the environmental forces that have shaped them into the mysterious sculptural forms seen in *Stone Map*.

Rather than introducing instruments or elements of his own making, Dadson has created performances and instruments from structures already present to fulfill a vital role in Antarctica's scientific activities. Every element of *Polar Projects* is a functioning part of the Antarctic ecology, including the pragmatic, man-made additions. The wind-generated tones of an aerial farm become an enormous Aeolian harp producing a wide band of frequencies activated by a 50km/h wind. The circular installation of frame and wires appears in a shifting and illusory graphic outline, much like an animated drawing against a background of white-ice and intermittent snowdrift. Similarly, a flag, usually a symbol of colonial conquest, becomes a compelling image of elemental kinetics.

These strategies possibly hark back to Dadson's formative experiences of an experimental music class at Morley College, London during 1968 and 1969 with composer/musician Cornelius Cardew and the foundation group for the London Scratch Orchestra. Espousing egalitarian ideas of open participation irrespective of musical proficiency,<sup>4</sup> the Scratch Orchestra engaged in improvisational tasks and rituals proposed by individual members. It was here that Dadson's passion for improvised performance was really sparked, and he particularly recalls engaging in tasks based on musical journeys, including an early version of Michael Parsons' *Expedition to the North Pole*.



Phil Dadson photographing Aerial Farm

On returning to Auckland in 1970, Dadson established a New Zealand chapter of the Scratch Orchestra, which later evolved into From Scratch. The works he produced at this time were testament to his growing interest in geography.<sup>5</sup> These include *Solar Plexus* (1970), a dawn-to-dusk drumming event in Maungawhau (Mount Eden) crater each Winter solstice; *From Auckland to Anglesea By Air* (1971), a radio-linked performance with the London Scratch Orchestra and *Beachsweep, Purposeless Work #1* (1971). Dadson describes the latter as "celebrating task actions that have no other function other than being in the moment for the task alone."<sup>6</sup> Not only are any aesthetic associations with music removed from this activity, the task's existence in its moment is reinforced by the temporal and ephemeral impact of its gestures. For a performance on Karekare Beach,

some ten participants were required to sweep the length of the beach with large brooms according to a text score including the following instructions:

Begin at one 'end' all together roughly span the sand's breadth brush towards the other 'end'

Follow your nose at your own pace as a current

there is no obligation to finish the distance ... end instead when you have finished with sweeping...

For *Echo Logo*, another of the *Polar Projects*, an actual team of Antarctic scientists is recruited for a ritual-like performance staged beneath a thirty-metre-high glacial ice-face. In exploring

the sonic qualities of this setting, their awareness of the environment is evident. The scientists are workers pursuing tasks in a purely functional manner on a continent that is also primarily populated by workers who are there to pursue pragmatic and ecological activities. As lichen and algae specialists, they tread warily in a curious dance, observing the protocols of their profession to preserve the environment. Not only does this continue the egalitarian philosophies of the Scratch Orchestra, again it utilises components and participants in their natural setting.

Another subtle resonance exists between the *Polar Projects* and an earlier series of works. In *Triad 1 - 7*, polar opposites are reconciled in often witty or ironic ways. In *Triad #3* (1979), Dadson uses an image of a polar bear pacing in a repetitive loop pattern, kicking a leg at the right and left

extremes of the walk to trigger images of body gestures that reference pairs of opposites. In *Polar Projects*, Dadson himself mediates between literal polar extremes, pacing to and fro and producing surprisingly sonic ways of seeing. As always, it is Dadson's play on polarities that amplifies our awareness of a kinetic world. He recontextualises environments by combining opposing forces with whimsical juxtapositions of sight and sound. This humble, zero-impact art engages workers and the environment as active participants, utilising everyday materials with DIY ingenuity to transform the simplest experiences into unique possibilities.

ANDREW CLIFFORD

Andrew Clifford is a writer, sound artist and curator. He works as curatorial assistant at the University of Auckland's Centre for New Zealand Art Research and Discovery.

This essay originally appeared in the catalogue for the 2004 'Polar Projects' exhibition at the Gus Fisher Gallery. It is reprinted here with the kind permission of the author and the University of Auckland.

**Phil Dadson: Aerial Farm** is in the Tait Electronics Antarctica Gallery until 14 October.

<sup>1</sup> Extract from diary written while in Garwood Dry Valley, Antarctica, January 2003.

<sup>2</sup> Jennifer Hay, 'Trans-Marginal: New Zealand performance art 1970-1985', *Intervention*, Robert McDougall Art Gallery & Annex, Christchurch, 2000.

<sup>3</sup> Christina Barton explores the significance of post-object documentation, particularly photography, in 'What was directly lived has moved away into representation', *Action Replay Post-Script*, Artspace, Auckland and Govett-Brewster Gallery, New Zealand, 2002.

<sup>4</sup> See Cornelius Cardew, *Stockhausen Serves Imperialism*. Originally published by Latimer New Dimensions Limited, London, 1974. Republished by ubu classics, www.ubu.com, 2004. Cardew gives a revisionist assessment of the egalitarian ideals of the London Scratch Orchestra and critiques other avant-garde composers through the eyes of his growing interest in his socialist theory.

<sup>5</sup> James Hutchinson, *Philip Dadson: Location (Site-specific), Rhythm (pulse) and Simultaneous Time*, unpublished research paper, Unitec, 1997.

<sup>6</sup> Philip Dadson in conversation with the author, August 19 2004.



Phil Dadson in the Garwood Dry Valley, Photograph: Ashley Sparrow

# painters as PRINTMAKERS

Many of New Zealand's most significant painters have also excelled at the less prestigious medium of printmaking, as this outstanding selection of modernist prints from the Gallery's collection shows.

The exhibition *Painters as Printmakers* draws attention to the medium of printmaking, drawing on a selection of prints produced by leading New Zealand painters over the past fifty years. Taken from the Gallery's extensive collection of New Zealand prints, the selected works illustrate the importance of printmaking in many painters' careers. Artists represented in the exhibition include Gordon Walters, Gretchen Albrecht, Patrick Hanly, Colin McCahon, Robin White, Shane Cotton, Philip Truettum, Louise Henderson, Tony Fomison, Ralph Hotere, Tony de Lautour and Philippa Blair.

Since the invention of printing, artists trained as painters have traditionally crossed the boundary into printmaking; master painters such as Rembrandt van Rijn (1606–1669) and Francisco Goya (1746–1828) excelled in printmaking, the high quality of their work leading them to also be acknowledged as master printers. For many New Zealand painters, printmaking forms an important part of their oeuvre, providing opportunities to explore and develop themes and subjects in their paintings with a variety of different print-based mediums.

OPENS 19 OCTOBER



Untitled 2002 Tony de Lautour. Woodcut. Collection of Christchurch Art Gallery, reproduced courtesy of the artist

Many of the artists selected for *Painters as Printmakers* have worked closely with skilled printmakers and print workshops to produce their prints, and developed ongoing collaborative partnerships. These relationships allow the painter to fully develop and explore the possibilities involved in producing prints without the burden of having to master complex printmaking processes. Other painters, however, opt to explore and develop their knowledge and skills in printmaking on their own. Many painters are naturally drawn to printmaking mediums that reflect their approach to painting.

Gordon Walters began producing screenprints in 1969 with printmaker Mervyn Williams. Williams has specialised as a screenprinter, and his skill and expertise in this area proved ideal for Walters' clean-cut geometric abstract works. Walters' painting style emphasised precisely executed geometric forms, which he carefully ordered on the canvas. The flat abstract compositions present in Walters' paintings were readily transferred to the screenprint medium by the artist and printmaker. Williams and Walters developed a

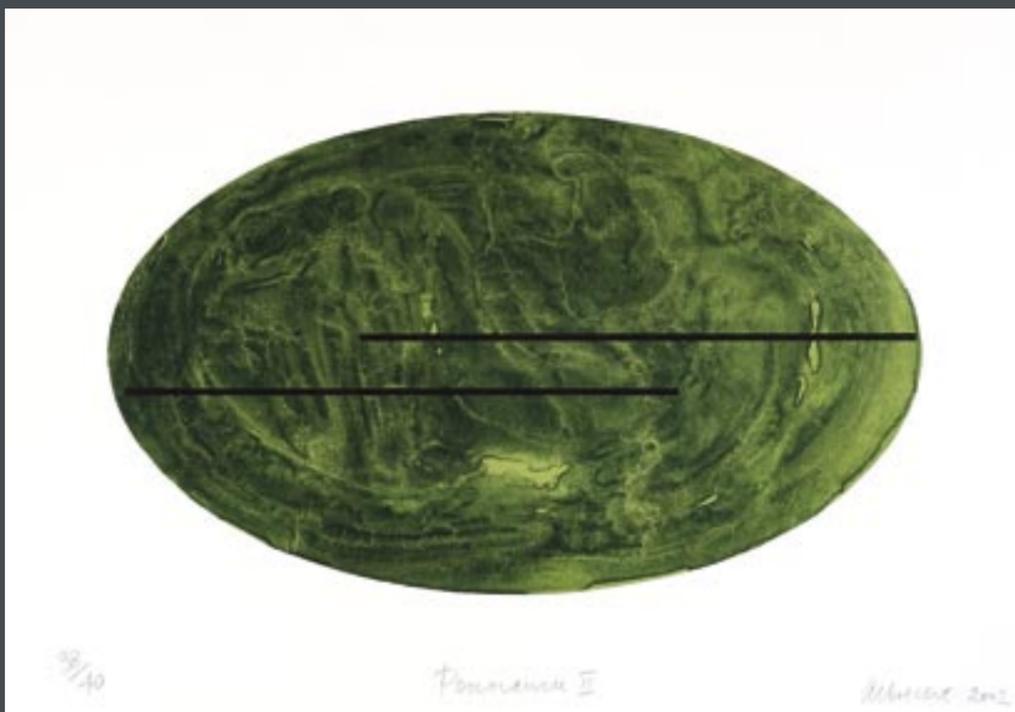
Many of the artists selected for *Painters as Printmakers* have worked closely with skilled printmakers and print workshops to produce their prints, and developed ongoing collaborative partnerships.



Tarawera Eruption 1986 Tony Fomison. Lithograph. Collection of Christchurch Art Gallery, courtesy of the Fomison Estate



Then 1984 Gordon Walters. Screenprint. Collection of Christchurch Art Gallery, reproduced courtesy of the Gordon Walters Estate



Pouamau II 2002 Gretchen Albrecht. Lithograph. Collection of Christchurch Art Gallery, reproduced courtesy of the artist



Down Under 2004 Shane Cotton. Hardground and etching. Collection of Christchurch Art Gallery

close working relationship throughout the 1970s and 1980s and produced a total of twelve screenprints together.

One of New Zealand's most prolific painter printmakers, Gretchen Albrecht has produced prints throughout her career, particularly since the 1980s. While she has worked with a range of print mediums, it is lithography that has captivated the artist. The very painterly techniques afforded by this process, especially that of tusche washes, have proved ideal for Albrecht to work with. Imagery in many of her prints often bleeds beyond her signature oval and hemisphere compositions. This effect is one that is not seen in her paintings where the composition is confined within the shapes of her stretched canvases. While Albrecht has produced many prints herself, she has also formed close working relationships with two major New Zealand print workshops, Muka studio in Auckland and PaperGraphica in Christchurch.

Known for his vividly coloured paintings, Patrick Hanly also regularly produced prints throughout his career. Hanly initially worked with etchings and monoprints but by the late 1960s had begun to explore the possibilities offered by screenprinting, a medium which he continued to work with for the remainder of his career. During the 1980s, Hanly began using lithography, which proved ideal for his painterly approach. Through these two print mediums he was able to readily interpret and explore the subjects and the loose, free approach that he employed in his paintings.

Tony Fomison's body of lithographs is a remarkable achievement for the artist, as printmaking was only a minor element of his output prior to 1984. However, in an intense three-year period between 1984 and 1986 he produced over fifty lithographs in collaboration with Muka studio. The highly improvised nature of Fomison's drawings in these lithographs had a direct impact on his painting in the last years before his death in 1990.<sup>1</sup>

Shane Cotton has also begun producing a number of prints in recent years. Works such as the etching *Down Under* reflect the subjects of upoko tuhituhi (marked heads)

While prints are generally viewed as being less prestigious than paintings, they still attract many painters who enjoy the opportunity to explore themes found in their paintings.

found in his paintings, in which he reclaims unknown Māori ancestors, keeping their spirits alive. Printmaking has also become a prominent element in Tony de Lautour's work. Over the past five years, the artist has produced more than thirty prints, including woodcuts, linocuts, etchings and lithographs. The woodcut medium in particular is favoured by De Lautour, who is drawn to the raw, rough qualities offered through cutting relief images directly onto the woodblock.

While prints are generally viewed as being less prestigious than paintings, they still attract many painters who enjoy the opportunity to explore themes found in their paintings. Editioned prints are less exclusive than paintings and often their affordability provides an important means for many painters to make their work more widely available to an appreciative audience.

PETER VANGIONI  
Peter Vangioni is a Curator at Christchurch Art Gallery.

*Painters as Printmakers* is in the Burdon Family Gallery from 19 October.

<sup>1</sup> Ian Wedde, *Fomison: What Shall We Tell Them?*, Wellington, 1994, p. 147.

## Library and Archives



For each work of art in the Gallery's collection, there is a range of background information that helps us to understand it. The Robert & Barbara Stewart Library is the place where this information is held – much of it in electronic format. The book collection comprises around 8000 titles and is particularly strong on British art, prints and printmaking, and contemporary New Zealand art. Other information is stored in 1000 artist files containing press clippings, correspondence, invitations to exhibitions and photographs. A lot of the information in the library is now available on the Gallery's website, including *Bulletin* and its predecessor *Survey*, the 1982 history of the Robert McDougall Art Gallery, early Canterbury Society of Arts catalogues and all the catalogues of The Group. This makes them available to everyone and reduces the need to handle the increasingly fragile originals.

*The Robert & Barbara Stewart Library and Archives is available to the public by appointment only, phone (03) 941 7394 or email [gallerylibrary@ccc.govt.nz](mailto:gallerylibrary@ccc.govt.nz).*

Tim Jones, Librarian

## Photography



Among other things, photography at the Gallery is used to communicate with the public, help manage the art collection, inform research, produce merchandise, market and promote events and services, record events and exhibitions, enhance exhibition designs, illustrate publications and information panels, and produce reproduction prints of works of art from the collections. The photography studio serves to meet these needs for the Gallery and its external clients. The establishment of the photography studio at Christchurch Art Gallery was generously sponsored by the Hon. Margaret Austin.

Brendan Lee, Photographer

## From the ends of the earth

A series of historically significant eighteenth-century copper plate engravings by Venetian engraver Teodoro Viero (1740–1819) has recently been added to the Gallery's collection. Dating from 1783–90, the eleven finely engraved prints on laid paper are among the earliest European representations of indigenous Pacific peoples, and depict inhabitants of New Zealand, Tahiti, the Marquesas, Vanuatu, New Caledonia and Tierra del Fuego.

Born in Bassano, Italy, Viero studied under Venetian engraver Niccolò Cavalli, before settling in Venice and establishing his business as a miniaturist, burin engraver and print publisher. While publishing a large number of plates by other printmakers, his own output included reproductions of works by Venetian masters including Canaletto, Tiepolo and Giovanni Battista Piazzetta. Of greater interest to us are his idealised Raphaelesque depictions of peoples of the Pacific.

Published just a few years after Captain James Cook's voyages to the South Seas, Viero's prints owe much to William Hodges, the artist aboard Cook's second Pacific voyage of 1772–75, and the engraved versions of Hodges' drawings published in 1777 in Cook's *A Voyage towards the South Pole, and Round the World [etc.]*. However, while Hodges' figures were mostly head and shoulder studies, Viero fleshed out this source material to create standing or seated semi-classical figures, posed within a variety of Arcadian settings. Faces and costume details of Viero's figures, together with details of their settings, link directly to those in the Cook voyage illustrations.

Viero made extraordinary use of artistic licence, however, and in two of his engravings chose to create female figures from sources that were male. The lovely *Donna dell'Isola di Mallicolo* [Woman of the Island of Malakula] uses as its direct basis a seated male in Hodges' *The landing at Mallicolo, one of the New Hebrides* (engraved by J. Basire), while the Tumnus-like garment of *Donna dell'Isola d'Erramanga* [Woman of the Island of Erromanga] was sourced from a man in the besieged crowd in *The landing at Erramanga, one of the New Hebrides* (engraved by J. K. Sherwin).

Viero's costumed South Sea Islanders were part of a more ambitious project depicting peoples and costumes of the world, published when completed as *Raccolta di ...*

*stampe, che rappresentano figure ed abiti di varie nazioni*. With prints titled in both Italian and French, the series included peoples of Central Asia, Asia (including the Ambassador of Siam), Europe, Russia, North Africa, and more distant locations including Peru and the newly-mapped Pacific. It included also some twenty engravings of Venetian costume, everyday citizens, gondolieri and masked participants of the Carnevale di Venezia. Produced during the last days of the 1100-year-old independent Venetian Republic (before being conquered by Napoleon in 1797), the presence in this folio of images of the Doge and Dogressa suggests that *Raccolta di ... stampe* was at least a partial tribute to Venice's rulers, at that time still living symbols of Venetian power and wealth, their palazzo filled with treasures from the farthest corners of the globe.

*These works are not currently on display, but can be viewed on the Gallery website.*

KEN HALL

Ken Hall is Assistant Curator at Christchurch Art Gallery.

Top left: **Uomo dell'Isola di Tanna, una delle nuove Ebridi nel Mar Pacifico** (Man of the Island of Tanna, one of the New Hebrides [Vanuatu] in the Pacific Sea)

Top right: **Donna dell'Isola d'Erramanga, una delle nuove Ebridi nel Mar Pacifico** (Woman of the Island of Erramanga [Erromango], one of the New Hebrides [Vanuatu] in the Pacific Sea)

Bottom left: **Donna dell'Isola di Mallicolo, una delle nuove Ebridi nel Mar Pacifico del Sud** (Woman of the Island of Malakula, one of the New Hebrides [Vanuatu] in the South Pacific Sea)

Bottom right: **Famiglia della Baja Dusky, nella nuova Zelanda** (A family from Dusky Bay, in New Zealand)

Teodoro Viero, Italian, 1740–1819

Engravings from *Raccolta di ... stampe, che rappresentano figure ed abiti di varie nazioni, etc.* Published Venice, 1783–91, copper plate engravings. All purchased, 2007

**Capo dell'Isola di Sa. Cristina una delle Marchesi nel Mar del Sud** (Chief of the Island of Santa Christina [Tahuata], one of the Marquesas in the South Sea)

**Donna della nuova Caledonia, Isola del Mar Pacifico** (Woman of New Caledonia, Island in the Pacific Sea)

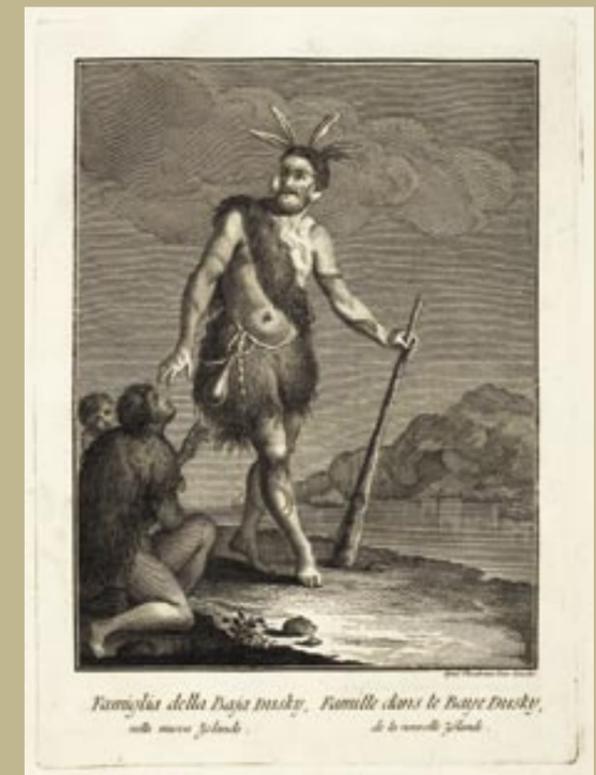
**Donna dell'Isola di Sa. Cristina una delle Marchesi nel Mar del Sud** (Woman of the Island of Santa Christina [Tahuata], one of the Marquesas in the South Sea)

**Donna dell'Isola di Tanna, una delle nuove Ebridi nel Mar Pacifico** (Woman of the Island of Tanna, one of the New Hebrides [Vanuatu] in the Pacific Sea)

**Otoo, Re di Tahiti, Isola nel Mar Pacifico del Sud** (Otoo, King of Tahiti, Island in the South Pacific Sea)

**Uomo del Canale di Noël della terra del Fuoco, nel Mar Australe** (Man of Christmas Sound, Tierra del Fuego, in the Southern Sea)

**Uomo della nuova Caledonia, Isola del Mar Pacifico** (Man of New Caledonia, Island in the Pacific Sea)



# List of Acquisitions

1 July 2006 – 30 June 2007

## Mark Adams

*Portrait of the Painter Tony Fomison at Tai Tapu, Banks Peninsula, 1972* 1972  
Platinum photograph  
Purchased, 2007

## Raewyn Atkinson

*Neu-Schwabenland* 2005  
Slip cast porcelain, chun glaze, laser print decals, macrocarpa, fluorescent light  
Purchased, 2006

## Charles Barraud

*Lyttelton Harbour c. 1877*  
Chromolithograph  
Transferred from the Christchurch City Council Civic Offices, 2006

## Nola Barron

*Ring Landform* 1972  
Ceramic  
Gifted to the gallery by the artist, 2007

## Graham Bennett

*Study towards Sculpture* 2002  
Acrylic and wash  
Transferred from the Christchurch City Council Civic Offices, 2007

## Leo Bensemann

*Night c. 1940–45*  
Wood engraving  
Transferred from Christchurch Art Gallery Library, 2007

## Philippa Blair

*Nest* 1994  
Lithograph  
Transferred from the Christchurch City Council Civic Offices, 2006

## Edward Bullmore

*The Gates (Shifting Sands and Sentinels)* 1959  
Oil on board  
Purchased, 2007

## Nicholas Chevalier

*Pigeon Bay* 1867  
Watercolour  
Purchased, 2006

## Russell Clark

*Head of a Maori Woman* date unknown  
Marble  
Donated by Ailsa, John, Colin and Ross Gregory, 2006

## Barry Cleavin

*#1 The Consultant from When the Paradigm Shift Hits the Fan* 2006  
*#2 The Casualty from When the Paradigm Shift Hits the Fan* 2006  
Inkjet prints  
Both gifted to the gallery by the artist, 2006

## Bill Culbert

*Barrel hoop, wire, handles* 2002  
*Bonbonne with Landscape, France* 2002  
*Wineglass with window, France* 2002  
Photographs  
All purchased, 2006

## Tony de Lautour

*Underworld 2* 2006  
Oil on canvas  
Purchased by the Friends of Christchurch Art Gallery, 2007

## Andrew Drummond

*Device for Shadows and Reflection* 2005  
Electric motors, brass and steel  
*Falling Water* 2006  
Photographic print on cotton rag paper  
Both purchased, 2006  
*Conversation Between Two Animals* 1977–2007  
*Filter Action, Aramoana* 1980–2007  
Inkjet on archival paper  
Both purchased, 2007

## Ivy Fife

*Portrait of William Sykes Baverstock OBE*  
*F.R.S.A.* 1948  
Oil on board  
Purchased, 2006

## Foy Brothers

*Ana Rupene and her Daughter Huria* c. 1880  
Carte-de-viste albumen photograph  
Purchased, 2007

## Jacqueline Greenbank

*Tea Party* 2005  
Mixed media  
Purchased, 2007

## Bill Hammond

*Giant Eagle series* (4) 2006  
Relief etchings  
All purchased, 2006

## Ralph Hotere

*ESPANA* 1996  
Lithograph  
Transferred from the Christchurch City Council Civic Offices, 2006

## Grant Lingard

*Study of Male* date unknown  
Oil stick and watercolour on paper  
Gifted to the gallery by Warren Robertson, 2006

## Viola Macmillan Brown

*Canterbury Plains* c. 1928  
Gifted to the Gallery by Antonietta Baldacchino and Felicity Brichieri-Colombi

## Archibald Nicoll

*Bruce Hotel, Akaroa* date unknown  
*Landscape* date unknown  
Watercolours  
*Portrait* date unknown  
Pencil  
All donated by Ailsa, John, Colin and Ross Gregory, 2006

## Anne Noble

*White Lantern* 2005  
*Wilhelmina Bay, Antarctica* 2005  
Photographs  
Both purchased, 2006

## Miranda Parkes

*Slumper* 2006  
Acrylic on canvas  
Purchased, 2006

## Peter Peryer

*Bulls* 2006  
*Clip* 2006  
*Kereru* 2006  
*Poppies* 2006  
*Tendrill* 2006  
Photographs  
All purchased, 2006

## Juliet Peter

*North Canterbury Pastoral Scene* 1943  
Oil on canvas  
Juliet Willet Ensor Bequest, 2006

## William Sutton

*Marlborough Evening* 1946  
Linocut  
Purchased, 2006

## Michel Tuffery

*Misiore* 1988  
Woodcut  
Transferred from the Christchurch City Council Civic Offices, 2006

## Ronnie Van Hout

*Ersatz (Sick Child)* 2005 2005  
Mixed media  
Purchased by the Friends of Christchurch Art Gallery, 2007

## Teodoro Viero

*Eleven engravings from Raccolta di ... stampe, che rappresentano figure ed abiti di varie nazioni, etc* 1783–90  
Copper engravings  
All purchased, 2007

## Boyd Webb

*Iris* 2005  
*Orchid* 2006  
Photographs  
Both purchased, 2007

## Sir Toss Woollaston

*Greymouth with Tower* 1952  
Oil on ivory board  
Purchased by the Friends of Christchurch Art Gallery, 2007

## Welcome



As Friends, we can be well pleased with our support of the activities and ambitions of our Gallery, wouldn't you agree?

Firstly, there are the recent fine acquisitions, made possible by your generous donations and, more specifically, through your sterling efforts at the past few Art Events. An excellent reason to get along to this year's Art Event, which promises to be better than ever!

Secondly, we were thrilled to co-host the opening of **Bill Hammond: Jingle Jangle Morning** and help fund the catalogue, fostering the professional scholarship of the Gallery team. All made possible by your subscriptions to the Friends.

Therefore, to better support our Gallery's future success, we would like to see our membership grow. Now here's the rub: the Friends make available an option to buy for family or friends a 'gift' subscription, but I would like to challenge you, instead, to 'sell' membership to them. You can download the forms from the website. There are great benefits, like the new free-to-members iPod Audio Tour on Wednesday evenings after 5 pm, good discounts for the up-coming 'Art in the Morning' series, quite apart from the satisfaction of being a part of our region's art community.

Dreading the same-old round of Christmas functions? This year the Friends will do something different – watch this space!

PAUL DEANS  
President

## Coming soon!

### ART EVENT

*Saturday 15 September*

Open to all, this is the Friends' major fundraising event and a fantastic opportunity to purchase great New Zealand art at an affordable price. Artists included this year are Jane Zusters, Margaret Ryley, Michael Michaels, Margaret Hudson-Ware and more. The works will be on display at the Gallery from 7 September. Get a group of friends together and make an evening of it.

*Purchase your tickets using the enclosed flier or from the Gallery for \$50 per person.*

### FREE AUDIO TOURS!

Take an iPod Audio Tour and learn more about works in the Gallery's collection. Usually \$5 per hire, they are FREE for Friends of the Gallery on Wednesdays after 5 pm. If you have your own iPod, you can download the files from the Gallery's website.

### FRIENDS SHOPPING DAY

*Wednesday 17 October*

Get to the Gallery Shop on Wednesday 17 October for early Christmas shopping and get 15% discount on purchases, as well as a small gift. It's also a great time to arrange a gift membership.

To become a Friend, or for information on benefits and programmes, please visit [www.christchurchartgallery.org.nz/friends](http://www.christchurchartgallery.org.nz/friends) or contact:

Friends of Christchurch Art Gallery  
PO Box 2626, Christchurch  
Tel: (+64 3) 941 7356  
Fax: (+64 3) 941 7301  
Email: [friends@ccc.govt.nz](mailto:friends@ccc.govt.nz)

## Calendar of Events

### September

**11 LocArt**  
Margaret Dawson

**15 Art Event**  
**Art in the Morning**  
Jingle Jangle Breakfast

**19 Speaker of the Month**  
Lin Klenner

**22 LocArt**  
Nic Phillipson

### October

**11–14 The Art of Nelson Trip**

**13 Spring Trip**

**17 Speaker of the Month**  
Grant Banbury

**Friends Shopping Day**

**18 Preview**  
Painters as Printmakers

**19 LocArt**  
Miranda Parkes  
& Andre Hemer

**20 Art in the Morning**  
Andrew Drummond

**27 LocArt**  
Kate Unger

### November

**8 Preview**  
Art School 125

**9 LocArt**  
Developments at  
The Arts Centre

**11 Public Fundraising Lecture**  
William McCahon

**15 Preview**  
Of Deities or Mortals /  
Another Destination

**21 Speaker of the Month**  
Julie King

**24 Art in the Morning**  
The Art of Collecting

**LocArt**  
Lynn Campbell

## Memberships

**New Members:** Claire Aldhamland, Annette Baxendell, Margaret Bayley, Kevin Broadhurst, Ali Brown, Richard Bullen, Lesley Cranfield, Elizabeth Cook, Diane Dacre, Judy Elworthy, Adrienne Farr, Amy Lynn Fletcher, Wendy & Nigel Gilchrist, Kathy Graham & Cliff Bellaney, Annabel Gudsell, Anna Marie Kouwenhoven, Nicola Laurie, Anna Macdonald, Philippa Milne, Tony Mulligan, Alexandria Nicholls, Monique Nieto, Catherine Ott, Phil & Ann Plunket, Jean Pollard, Ian & Rosemary Pringle, Pam & Greg Robinson, Jenny Ross, Amanda Sinclair, Graham & Ali Stevens, Rosemary Tredgold & Frances Tennent-Brown, Kate Whitford & Keith Royce, Alison Wilding, Emma Wood, Ruey Lin Yoong

**Life Members:** Caleb & Miranda Ballin, Pete Chudleigh & Jenn Bestwick, Vivienne Hancock, Mary Jo Murphy, Sarah Newman

**The Art of Nelson Trip**

11–14 October

This fantastic four-day trip includes guided tours at The Suter, Diversions Gallery, Woollaston Estates and Nelson Sculpture Walk. We visit painters, ceramic artists, potters, glass artists and woodworkers in their studios. See the attached flier for more information.

**Spring Trip:  
A Passion for Art and Gardening**

Saturday 13 October

If you can't make the Nelson Trip, join us on a tour of two very special private art collections of Lady Diana Isaac and Llew Summers, and view their stunning gardens. See the attached flier for more information.

**Public Fundraising lecture**

Sunday 11 November, 2.30 pm

**COLIN MCCAHOON: Landscape, Biography and Christian Belief Intertwined**

This illustrated talk by William McCahon will address some of his father's major landscape works, which often set dialogue, based on his personal belief, within the framework of the New Zealand landscape.

Purchase your tickets from Friends, PO Box 2626, Christchurch or from the Gallery for \$25 per person. All attendees go in the draw to win the book Colin McCahon: A Question of Faith, valued at \$50.

**Previews**

Friends are invited to preview new exhibitions before they open to the public. For entry present your Friends members card. Enjoy Happy Hour prices at Alchemy from 4 pm.

**PAINTERS AS PRINTMAKERS**  
Thursday 18 October, 4–5 pm

**ART SCHOOL 125**  
Thursday 8 November, 4–5 pm

**OF DEITIES OR MORTALS / ANOTHER DESTINATION**  
Thursday 15 November, 4–5 pm

**Speaker of the Month**

Philip Carter Family Auditorium, 10.30 am. No booking required. Friends \$2, non-members \$5, students with ID free. Coffee and tea served in Alchemy Café from 10 am, \$2.50.

Visit [www.christchurchartgallery.org.nz/Friends/SpeakerOfTheMonth](http://www.christchurchartgallery.org.nz/Friends/SpeakerOfTheMonth) for more information about the speakers.

**Lin Klenner**

**THE ART OF THE PICTURE FRAME**

Wednesday 19 September

Using examples of picture frames from the eighteenth century, gilder Lin Klenner will discuss the increasing demand for the replication of historic frames and how they are made. She will also demonstrate gilding.



Lin Klenner. Photograph: Bridget Anderson

**Grant Banbury**

**THINKING THROUGH THE ART OF COLLECTING**

Wednesday 17 October

What motivates us to collect art? How does one begin, become informed and who/what influences this process? From his own personal perspective as a former artist and curator, and now director of Campbell Grant Galleries, Grant Banbury will discuss collecting contemporary art in New Zealand.



Grant Banbury

**Julie King**

**OLIVIA SPENCER BOWER: The artist and her award**

Wednesday 21 November

This year marks the twenty-fifth anniversary of the death of Olivia Spencer Bower – an individual and richly varied artist, and an engaging figure in New Zealand's art world. Art historian Julie King, who is preparing a book on the artist, looks at her work and celebrates her achievements.



Self Portrait 1950 Olivia Spencer Bower. Oil on board. Collection of Christchurch Art Gallery, reproduced courtesy of the trustees of the Olivia Spencer Bower Foundation

**LocArt**

LocArt visits are for members of the Friends only and cost \$5. Register by using the enclosed form. Visit [www.christchurchartgallery.org.nz/Friends/LocArt](http://www.christchurchartgallery.org.nz/Friends/LocArt) for more information about the artists.

**Weekday Events**

**STUDIO VISIT: Margaret Dawson**

Tuesday 11 September, 10.30 am

With a career spanning nearly thirty years, award-winning photographic artist Margaret Dawson will share insight into how she achieves that special image. Dawson's photography is both beguiling and mischievous; it is as much about the viewer in front of the photograph as the artist behind the lens.

Maximum 20 members. Meet Margaret Duncan outside 221 Manchester Street at 10.20 am.

**STUDIO VISIT: Miranda Parkes and Andre Hemer**

Friday 19 October, 10.30 am

Visit the studio of Miranda Parkes and Andre Hemer, two talented recent graduates of the School of Fine Arts. Miranda and Andre are well-known for their vivid and lively canvases and will be showing us their latest work. Miranda's work *Slumper* was recently acquired by the Gallery, and is hanging in the Contemporary Collections gallery.

Maximum 20 members. Meet Margaret Duncan outside 135 Gloucester Street at 10.20 am.



Slumper 2006 Miranda Parkes. Acrylic on canvas. Collection of Christchurch Art Gallery, reproduced courtesy of the artist and Gallery 64zero3

**DEVELOPMENTS AT THE ARTS CENTRE**

Friday 9 November, 10.30 am

Tony Paine, director of The Arts Centre, will speak about plans and objectives for the future development of this important historical and cultural site. The talk will be followed by a walking tour, highlighting these proposals.

All welcome. Meet Margaret Duncan from 10.30 am at Le Café for coffee. The tour will leave from the Clock Tower on Worcester Boulevard at 11 am.



Tony Paine

**Weekend Events**

**STUDIO VISIT: Nic Phillipson**

Saturday 22 September, 10.30 am

Nic Phillipson gained recognition as a realist painter and is now working in the Pop style producing distinctive and highly collectable work. Nic says, 'I suppose I'm pretty analytical and I feel I can use this way of making art to discuss issues that are important to me.'

Maximum 25 members. Meet Melissa Reimer outside 14 Lowe Street at 10.20 am.



Enticement 2007 Nic Phillipson. Acrylic on aluminium

**STUDIO VISIT: Kate Unger**

Saturday 27 October, 10.30 am

Kate Unger operates a small print workshop with Anna Dalzell. They work closely with a select group of top contemporary New Zealand artists, including Julia Morison, Nicola Jackson and Tony de Lautour, to produce original, limited edition intaglio prints.

Maximum 15 members. Meet Joce Gilchrist outside 10 Kauri Street, Riccarton at 10.20 am.

**STUDIO VISIT: Lynn Campbell**

Saturday 24 November, 10.30–11.30 am and 11.30 am – 12.30 pm

Lynn Campbell is the works on paper conservator at Christchurch Art Gallery, where she has worked for twenty-two years. She also has a studio in The Arts Centre. Lynn attained a degree in fine arts printmaking and later a post-graduate degree in conservation from England.

Maximum 10 members for each session. Meet Joce Gilchrist outside Le Café at 10 am for coffee, or 11.30 am outside studio 26 (upstairs) for second group.

**Art in the Morning**

Join us on Saturday mornings for light breakfast in Alchemy from 8.30–9 am, followed by a private viewing at the Gallery with a guest speaker. Friends \$15, non-members \$25.

**JINGLE JANGLE BREAKFAST Jennifer Hay**

Saturday 15 September, 8.30 am

Join curator Jennifer Hay for the inside story on the stunning exhibition **Bill Hammond: Jingle Jangle Morning**. Jennifer will talk about Bill's career, then discuss highlighted works in a private viewing of the exhibition.

**DEVICES, CONDUITS AND DISBELIEF Andrew Drummond**

Saturday 20 October, 8.30 am

Sculptor Andrew Drummond will discuss his recently acquired work *Device for shadows and reflection*, currently hanging in the Contemporary Collections gallery upstairs. He will also talk about his inspirations, practice and current works.



Device for shadows and reflection 2005 Andrew Drummond. Electric motors, brass, steel, 300 x 2400 mm variable. Collection of the Gallery, purchased 2006. Photograph: Murray Hedwig

**THE ART OF COLLECTING Grant Banbury**

Saturday 24 November, 8.30 am

Campbell Grant Galleries director Grant Banbury will talk about collecting New Zealand art. Grant will take the group through to the Gallery for a private talk with works from current exhibitions.

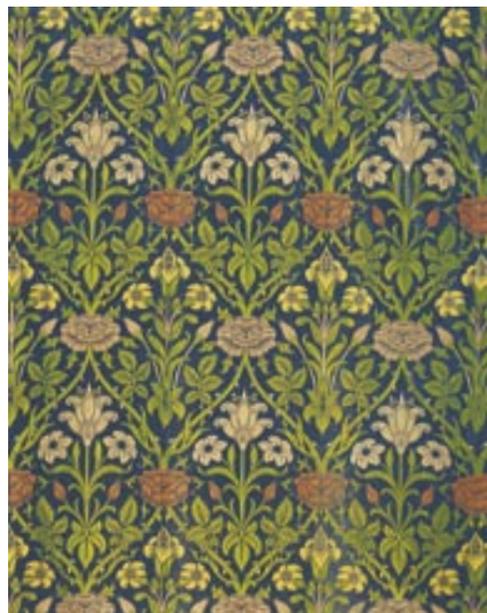
# Coming Soon

## Morris & Co. The designer world of William Morris

In February, Christchurch Art Gallery will exhibit the largest collection of the world-famous Morris & Co. furnishings ever seen in the country.

William Morris was one of the greatest pattern designers of all time, and the most influential British interior designer of the late nineteenth and early twentieth centuries. Morris's designs were inspired by the Gothic period and medieval art, and came to be regarded as 'true English style'.

Morris & Co. – also the name of William Morris's London firm – will feature more than 100 pieces, including furniture, carpets, tapestries, wallpapers, embroideries and tiles.



Above: **Wreath** c. 1876 Morris and Company, London: William Morris, designer. Gouache, pencil on paper, 101.6 x 78.9 x 2.7 cm (framed), 75 x 50.8 cm. Art Gallery of South Australia, Adelaide. Morgan Thomas and Mary Overton Bequest Funds and the Art Gallery of South Australia Foundation 2003

Left: **Rose and lily curtain** c. 1900 Morris and Company, London: J. H. Dearle, designer. One of a pair, woven silk and wool, silk and cotton fringe, 229 x 259 cm. Art Gallery of South Australia, Adelaide. Gift of Jenny Legoe through the Art Gallery of South Australia Foundation 2003

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[www.christchurchartgallery.org.nz](http://www.christchurchartgallery.org.nz)

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Form Gallery tel (+64 3) 377 1211  
Alchemy Café & Wine Bar tel (+64 3) 941 7311  
Education Booking Line tel (+64 3) 941 8101  
Art Gallery Carpark tel (+64 3) 941 7350  
Friends of Christchurch Art Gallery tel (+64 3) 941 7356  
Christchurch Art Gallery Trust tel (+64 3) 961 1902



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